

EVERYMAN.

— . —

PART I.

Nº 1.

PRELUDE AND PROLOGUE.

H. Walford Davies. Op. 17.

Lento espressivo. (♩=58.)

PIANO.

The musical score is written for piano and consists of five systems of music. The first system is marked 'Lento espressivo. (♩=58.)' and 'PIANO.' with dynamics 'pp' and 'ppp'. The second system is marked 'molto espress.' and 'mp'. The third system is marked 'p'. The fourth system is marked 'mp' and 'ppp'. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (3/4 and 4/4), and dynamic markings.

Listesso tempo.

BASS SOLO.

mp

I pray you all give your au - di - ence, And hear this mat - ter with

p e tranquillo (*pp*)

pp. *rit.* *a tempo.* 3

rev - er - ence, By fi - gure a mor - al play;

rit. *a tempo.*

CONTRALTO SOLO.

mp

The summoning of Ev - ery - man call'd it is, That of our lives and end - ing

colla voce. (*pp*)

4 *a tempo.*

shows How tran - si - tor - y we be all day.

pp *p*

SOPRANO SOLO. *p*

This

dolciss. *pp*

mat - ter is won - drous pre - cious, But the in - tent of it is more gra - cious, And

5 TENOR SOLO.

mf ed accel.

sweet to bear a - way. The sto - ry saith: Man.....

meno p *accel.* *cresc.*

cresc.

... in the be - gin - ning Look well, and take good heed to the

end - ing, Be you nev - er so gay:

mp

6 QUARTET.

For ye shall hear how our Hea - ven King,
 For ye shall hear how our Hea - ven King,
 For ye shall hear how our Hea - ven King, Call - eth
 For ye shall hear how our Hea - ven King, Call - - eth

6

p

Call-eth Ev - ery - man to a gen - er - al reck - on - ing; Give
 Call-eth Ev - ery - man to a gen - er - al reck - on - ing; Give
 Ev - ery - man to a gen - er - al reck - on - ing;..... Give
 Ev - ery - man to a gen - er - al reck - on - ing;..... Give

ff

au - dience, and hear what He doth say.
 au - dience, and hear what He doth say.
 au - dience, and hear what He doth say.
 au - dience, and hear what He doth say.

p

No 2.

GOD SPEAKETH.

CHORUS.

Largo solenne.

pp

I per-ceive here in my ma-jes-ty How that my crea-tures

pp

I per-ceive here in my ma-jes-ty How that my crea-tures

pp

I per-ceive here in my ma-jes-ty How that my crea-tures

pp

I per-ceive here in my ma-jes-ty How that my crea-tures

FOR PRACTICE ONLY.

pp

(pp)

be to me un-kind, Liv-ing with out dread in world-ly pros-per-i-ty:....

(pp)

be to me un-kind, Liv-ing with out dread in world-ly pros-per-i-ty:....

(pp)

be to me un-kind, Liv-ing with out dread in world-ly pros-per-i-ty:....

(pp)

be to me un-kind, Liv-ing with out dread in world-ly pros-per-i-ty:....

(pp)

... Of ghost - ly sight the peo - ple be so..... blind.

... Of ghost - ly sight the peo - ple be so blind.

... Of ghost - ly sight the peo - ple be so..... blind.

... Of ghost - ly sight the peo - ple be so blind.

meno piano *cresc.* *p*

I hop - ed well that Ev - ery - man In my glo - ry should make his

meno piano *cresc.* *p*

I hop - ed well that Ev - ery - man In my glo - ry should make his

meno piano *cresc.* *p*

I hop - ed well that Ev - ery - man In my glo - ry should make his

meno piano *cresc.* *p*

I hop - ed well that Ev - ery - man In my glo - ry should make his

p

man - sion, And there - to I had him e - lect;.....

p

man - sion, And there - to I had him e - lect;.....

p

man - sion, And there - to I had him e - lect;.....

cresc.

man - sion, And there - to I had him e - lect; But now I

cresc.

He thanks me not for the plea - sure that

He thanks me not for the plea - sure that

He thanks me not for the plea - sure that

see that like a trai - tor de - ject He thanks me not for the plea - sure that

cresc.

p

I to him meant;..... Nor yet for his

p

I to him meant; Nor yet for his be - ing.....

p

I to him meant; Nor yet..... for his be - ing.....

p

I to him meant; Nor yet for his be - ing.....

(p)

be - - ing that I to him have lent; I pro - ffered the

(p)

... his be - ing that I to him have lent; I pro - ffered the

(p)

... that I to him have lent; I pro - ffered the

(p)

... that I to him have 8 lent; I pro - ffered the

peo - ple great mul - ti - tude of mer - cy, and few there be that

peo - ple great mul - ti - tude of mer - cy, and few there be that

peo - ple great mul - ti - tude of mer - cy, and few there be that

peo - ple great mul - ti - tude of mer - cy, and few there be that

ask - eth it heart - i - ly..... Where art thou, Death, ten.

ask - eth it heart - i - ly..... Where art thou, Death, ten.

ask - eth it heart - i - ly..... Where art thou, Death, ten.

ask - eth it heart - i - ly..... Where art thou,..... Where

Where art thou,..... Death, thou might - y mes - sen - ger?

Where art thou,..... Death, thou might - y mes - sen - ger?

Where art thou,..... Death, thou might - y mes - sen - ger?

art thou, Death,..... thou might - y mes - sen - ger?

Listesso tempo.

9

DEATH. *f* TENOR SOLO. *cresc.*
Here am I..... Al - might - - y

Listesso tempo. (♩ = ♩)

p

ff God at Thy com - mand - ment. *molto dim.* (*pp*)

f *p*

10 *mf* CHORUS. Poco più mosso.

Go thou to Ev-ery-man, And shew him in my
mf
Go thou to Ev-ery-man, And shew him in my
mf
Go thou to Ev-ery-man, And shew him in my
mf

10 *p* Poco più mosso.

p

Name, A pil - grim-age he must on him

Name, A pil - grim-age he must on him

Name, A pil - grim-age he must on him

Name, A pil - grim-age he must on him

take, Which he in no wise may e -

take, Which he in no wise may e -

take, Which he in no wise may e -

take, Which he in no wise may e -

scape; And that he bring with him a sure.....

scape; And that he bring with him a sure

scape; And that he bring with him a sure.....

scape; And that he bring with him a sure

sempre p

11

reck-on-ing With-out de-lay or a-ny

reck-on-ing With-out de-lay or a-ny

reck-on-ing With-out de-lay or a-ny

reck-on-ing With-out de-lay or a-ny

dim.

dim.

dim.

dim.

pp

tar-ry-ing.

tar-ry-ing.

tar-ry-ing.

tar-ry-ing.

tar-ry-ing.

p

dim.

pp

Go, in my Name.

Go, in my Name.

Go, in my Name.

Go, in my Name.

Go, in my Name.

pp

morendo

morendo

morendo

morendo

sempre dim.

pp

attacca.

No 3. THE ARREST OF EVERYMAN BY DEATH.

Allegro impetuoso. $\text{♩} = 92$.

PIANO.

*Silent**pp**cresc.**mp**f*

12

DEATH.

I am

mf

Death that no man dread - - eth.

For Ev - - ery - man I ar - rest and no man spa -

- reth; For it is God's..... com-

- mand - - ment..... That all,.....

all,..... all..... to me..... Should be o - be - dient.

mp

I set not by gold, sil-ver nor rich-es,

p

cresc.

Nor by Pope,... Em-per-or,

(p)

King, Duke nor Prin-cés.

p

For an I would re-ceive gifts great,

p
All, all,

pp

pp
all the world I might get.....

14

ppp

cresc. *sempre cresc.*

15 *f*
I am.... Death that no man dread

sf

eth,

piu f

For Ev - ery - man I ar - rest and no man spa -

reth; For it is God's..... com -

mp *cresc.*

mand ment..... That all,.....

cresc.

all,..... all..... to me..... should be o - be - dient.

ff *Red.*

16

CHORUS.

All,...

All,

All,...

All,

16

*mp**ff**ff*

All,.....

All.....

to Death.... must be o - be - dient.

All,

All.....

to Death.... must be o - be - dient.

All,.....

All.....

to Death.... must be o - be - dient.

All,

All.....

to Death.... must be o - be - dient.

*ff**ff*

DIALOGO.

DEATH.

A piacere ma non lento.

mf
Lo, yon - der I see Ev - ery-man walk - ing;
sempre colla voce
p

Full lit - tle he think - eth on my com - ing;

Ev - ery-man, stand

still; Whi - ther art thou going thus gai - ly? Hast thou thy Mak - er for -
dim.

EVERYMAN. (Bass Solo.)
Tempo perduto.

DEATH.

- got? Why ask - eth thou? would - est thou wot? Yea sir,.... I will shew you;
mf *dim.*

17 Andante larghetto. (♩=60 to 72)
mf molto sostenuto

In great haste am I sent to thee From God out of His Ma - jes - ty.

EVERYMAN.
 Tempo perduto.

DEATH.

, 18 Andante.

What, sent to me? Yea, cer - tain - ly. Though thou dost for - get Him

EVERYMAN.
 Tempo perduto.

here, He thinketh on thee in the Heaven - ly sphere. What de - sir - eth God of me?

DEATH.

Andante tranquillo.

That shall I shew thee. On thee thou must take a long jour - ney:

There - fore thy book of count with thee thou bring;

cresc.

How thou hast sped thy life and in what wise Be - fore the chief Lord of

poco cresc.

(p)

Pa - ra-dise.

19 EVERYMAN.

sotto voce

Full un - rea-dy. am I such reck-on-ing to

p *pp*

molto f

give. I know thee not, What mes-sen-ger art thou?

DEATH. *Allegro.*

sotto voce

I.....

sf *pp* *pp*

..... am..... Death that no man dread -

sempre pp

eth.

For Ev - ery - man I ar -

- rest and no man spa - - reth;

For.... it is God's..... com-mand - - ment

Tempo perduto.

pp a piacere

EVERYMAN.

20 Allegro appassionato.

That all..... to me.... should be o-be-dient. O Death, thou

com - est when I had thee least in mind;

In thy.... power it li - eth me to save,

ff. *poco dim. e rit.* *poco rit.*

a tempo.

Yea, an if ye will be kind, A thou-sand pound shalt thou

a tempo.

p

p *rit.* **21** *a tempo*

have, And de-fer this mat-ter till an-o - ther day.

pp *rit.* *a tempo* *(pp)*

mf **DEATH.**

I set not by gold,....

p

sempre cresc.

sil-ver nor rich-es, Nor by

sempre cresc.

Pope,.... Em-per-or, King, Duke nor

(p)

Prin - ces. For an I would re-ceive gifts great,.....

..... All,..... All the world.....
 EVERYMAN. *ff*
 A - las! A -

..... I might get.
 -las! A - las!.... shall I have no lon - ger

Tempo perduto. *dim.* 22 Andante tranquillo.
 res - pite? To think on thee mak-eth my heart sick.
pp espress.

p

Death, if I should this pil-grim-age take, And my reck-on-ing sure-ly

ppp

make, Shew me, for Saint Cha - ri-ty, Should I not come a-gain

pp

DEATH.

short-ly? No,..... Ev - ery-man; trust me ver-i-ly.

f *fff*

EVERYMAN.
Andante e molto espress.

p *sempre cresc.*

O Gra - cious God, In the high seat ce - les - tial, Have mer - cy on

pp *(pp)* *cresc.*

23 *poco agitato (parlando)*

me in my most..... need. Shall I have no

mp poco agitato

Red.

com - pa - ny from this vale ter - res - tri - al Of mine ac - quain - tance, that way me to

rit.

DEATH.
Tempo perduto.

pp lead? Yea, if a - ny be so hard - y, That would go with thee and bear thee

sempre dim.

cresc. *fp dim.*

Allegro agitato.

a piacere. com - pa - ny. And now..... out of sight I will me hie;....

a piacere. pp *p*

..... See..... thou make thee

cresc. *molto cresc.*

rea - - dy.... short - ly, For

f *ff*

(relentlessly) *sempre ff*

thou mayest say this is the day That no man

ff *(relentlessly)*

VCLIN

CHORUS.

No man liv - ing.....

sempre ff No man liv - ing.....

liv - ing..... may scape a - way. No man liv-ing....

No man liv-ing....

sf sf sf ff

accel.

.. may scape a - way.

.. may scape a - way.

.. may scape a - way.

.. may scape a - way.

ff accel.

segue.

No 4.

EVERYMAN'S LAMENT.

EVERYMAN.

Andante espressivo. (♩ = 66.)

ff *rit.* *a tempo.*

A - las!.....

CHORUS. (Tenor)

p

The day pass - eth: it is al - most a - go....

rit. *a tempo.*

PIANO. *ff* *p*

...

mp ed espress.

25

poco rit. *pp a tempo* *dolce*

Red. *Red.* *Red.*

And.

CHORUS. *pp*

The

The

pp

The day pass-eth...

espress.

pp

day pass-eth, it is al-most a-go;..... Ev-ery-man, what

day pass-eth, it is al-most a-go; Ev-ery-man, what

it is al-most a-go;..... Ev-ery-man, what wilt thou

pp

The day pass-eth; Ev-ery-man.....

cresc.
wilt thou do?..... what wilt thou do,.....

cresc.
wilt thou do?..... what wilt..... thou do,

cresc.
do?..... what wilt thou do,..... *p* what

cresc.
what wilt thou do?..... what wilt thou do,.....

cresc. *sempre cresc.*

poco allarg. **EVERYMAN.** *a tempo.* 26
Alas! I may well

what wilt thou do?

p molto cresc.
what wilt..... thou do?

p molto cresc.
wilt thou do?.....

p molto cresc.
.... what wilt..... thou do?.....

26
poco allarg. *f a tempo.*

molto espress.

weep with sighs..... deep,..... I may well

dim. *p*

weep with sighs..... deep; Now have I no manner of

p e poco rit. 27 *a tempo*

com-pa-ny To help me in my jour - ney and me to

pp

The day pass-eth, it is al-most a - go;.....

pp

The day pass-eth;

poco rit. 27 *a tempo.*

pp

keep. *p* *parlando.* Al-so my writing is full un-

pp Ev-ery-man what wilt thou do?.....

pp Ev - - ery - man what wilt thou do?.....

pp Ev-ery-man what wilt thou, what wilt thou do?.....

pp Ev - ery-man what wilt thou do? *pp* what

rea-dy, *f* un - rea-dy.....

The day pass-eth, it is almost a go;....

p cresc. The day pass - - - eth, it is almost a go;....

p cresc. The day..... pass-eth, it is almost a go;....

p cresc. wilt thou do? The day pass-eth,..... it is almost a - go;

cresc.

Ev - ery-man, what wilt thou do?..... what.....

Ev - ery-man, what wilt..... thou do?..... what.....

Ev - - - ery-man, what wilt thou do?..... what wilt.....

Ev - - - ery-man,..... what wilt thou do?.... what wilt thou

rit. wilt thou do,..... what..... wilt thou do?

..... wilt thou do, what wilt..... thou do?

..... thou do, what wilt..... thou do?

do,..... what wilt thou do?

rit.

28 *a tempo*

The time pass - eth: help,..... Lord: *mf*

The *mf*

The *mf*

The

help,..... Lord, that all wrought, For though I mourn it a -

time pass - eth: help Lord,.....

time pass - eth: help,..... Lord,.....

time pass - eth: help, Lord,..... For though he mourn it a -

The time . pass - eth:..... help,

mf

vail eth nought,..... it a -

For though he mourn it a-vail-eth nought,

For though he mourn it a-vail-eth nought,

vail - eth nought,..... it a-vail-eth nought,

Lord, For though he mourn it a-vail-eth nought,

dim.

vail - eth nought. *p* *molto dim.* The

though he mourn, though he mourn, it a - - - - - eth

though he mourn, though he.... mourn, it a - - - - - eth

though he mourn, though he.... mourn, it a - - - - - eth

though he mourn,..... it a - - - - - eth

(p) *dim.*

29 day pass-eth, it is al-most a-go;.... I

nought..... *mf* *dim.* Ev-ery-man, what wilt thou do?...

nought. *mf* *dim.* Ev-ery-man, what wilt thou do....

nought. *mf* *dim.* Ev-ery-man, what wilt thou do?

nought..... *mf* *dim.* Ev-ery-man, what wilt thou do?....

29 *pp* *mf*

(pochissimo rit.) *p*

wot not well,..... I wot not well,.....

(Four voices.) *pp*

What wilt thou do?.....

(Four voices.) *pp*

What wilt thou do?.....

(Four voices.) *pp*

What wilt thou do?

(Four voices.) *p*

Ev -

p *(pp)* *(pochissimo rit.)* *pp*

sempre dim. *pp*

I wot not well..... what to do.....

p *pp*

Ev - ery-man, Ev - ery-man, what wilt thou do?

p *pp* *pp*

Ev - ery-man, Ev - ery-man, what wilt thou do?.....

What wilt thou

pp *pp*

- ery-man, Ev - ery-man, what wilt thou do?.....

What wilt thou

30

p e molto dolente

Alas! I may well weep with sighs..... deep;

do?....

do?....

30

ppp

The time pass - - -

pp Thou mayest weep with sighs..... deep. *mf* The time

pp Thou mayest weep with sighs..... deep. *mf* The time

pp Thou mayest weep with sighs..... deep. *mf* The time

pp Thou mayest weep with sighs..... deep. *mf* The time

ff poco accel. *dim.*

- eth: help, Lord, for though I weep..... it a-

pass - - - eth: help, Lord,

pass - - - eth: help, Lord,

pass - - - eth: help, Lord,

pass - - - eth: help, Lord,

poco accel.

rit. *p* **31**

-vail - - - eth nought.....

pp (pp) What wilt thou do?.....

pp What wilt thou do?.....

pp What wilt thou do?.....

pp What wilt thou do?.....

pp What wilt thou do?.....

rit. p *pp* **31** *p ed espress.*

First system of the musical score, measures 28-31. The music is in D major and 2/4 time. The right hand features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes.

Second system of the musical score, measures 32-35. Measure 32 is marked with the number "32". The system includes the instruction *rit.* (ritardando) and *pp a tempo* (pianissimo at tempo). The right hand continues with intricate patterns, while the left hand has a more rhythmic accompaniment. There are repeat signs with first and second endings marked with asterisks.

Third system of the musical score, measures 36-39. The right hand features a series of beamed sixteenth notes. The left hand has a steady accompaniment. The system includes repeat signs with first and second endings marked with asterisks.

Fourth system of the musical score, measures 40-43. The system includes the instruction *espress.* (espressivo) and *pp* (pianissimo). The right hand has a more active melody, while the left hand provides a steady accompaniment.

Fifth system of the musical score, measures 44-47. The system includes the instruction *poco rit.* (poco ritardando) and *(pp)* (pianissimo). The right hand has a more active melody, while the left hand provides a steady accompaniment.

Sixth system of the musical score, measures 48-51. The system includes the instruction *pp ed a tempo* (pianissimo and at tempo) and *pp* (pianissimo). The right hand has a more active melody, while the left hand provides a steady accompaniment. The system ends with a final chord marked *(pp)*.